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Extended Program Notes for: Ligeti's Sonata for Solo Cello; Debussy's Sonata for Cello and Piano; Rachmaninoff's Sonata for Piano and Cello Op. 19

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EXTENDED PROGRAM NOTES FOR:
LIGETI'S SONATA FOR SOLO CELLO;
DEBUSSY'S SONATA FOR CELLO AND
PIANO; AND RACHMANINOFF'S SONATA
FOR CELLO AND PIANO OP. 19

by

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A Research Paper
Submitted in Partial Fulfillment of the
Requirements for the
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CHAPTER 1

LIGETI

Of the three composers discussed in this paper, György Ligeti was the most harmonically radical. He will forever have a chapter in future music history textbooks reserved for him and Penderecki as pioneers of the sound mass. While Ligeti is most noted for creating experimental and innovative music, his early works draw heavily from Hungarian folk music similar to his compatriot and idol, Béla Bartók. The *Sonata for Solo Violoncello* is one of these earlier works still rooted in tonality and fairly conservative compared with much of Ligeti's output. However, at the time of composition it was considered too radical to be published and did not become part of the standard cello repertoire until the 1990s.¹

Both of Ligeti's parents were Jewish Hungarians, which played a large impact on Ligeti's youth. He was born in a small town called Dicsózentmarton in Transylvania where his parents had settled during World War I². When Ligeti turned six his family moved to Cluj, the cultural center of Transylvania, where his father wanted him to study physics at university³. However, heavy anti-Jewish sentiments had swept the area leading up to World War II making it difficult for Jews to be admitted in science fields, so Ligeti's father allowed him to study music composition⁴. There he studied under Ferenc Farkas until January of 1944, when he was drafted

¹ Richard Toop, *György Ligeti* (London: Phaidon, 1999), 39.

² Ibid. 10

³ Robert W. Richart, *György Ligeti: A Bio-Bibliography* (New York, NY: Greenwood Press, 1990), 3.

⁴ Ibid.

as part of the Forced Labor Services. As cruel as his forced conscription into the army was, it perhaps saved Ligeti's life. The rest of his family was taken to Auschwitz with only his mother surviving. After the war ended Ligeti moved to Budapest to further pursue his compositional studies. It was here that he composed his *Sonata for Solo Cello*, the first movement in 1948 and the second in 1953.

Dialogo

The first movement, *Dialogo*, was composed while Ligeti was still enrolled at the Budapest Music Academy. The short piece was composed for his object of unrequited love, a fellow student cellist named Anouss Vrani⁵. Being wholly unaware of the composers intentions she simply thanked him and never played it. The piece is structured as a conversation between a man and a woman, the lower register representing the man and the upper register representing the woman. Ligeti is quoted saying:⁶

It's a dialogue. Because it's like two people, a man and a woman, conversing. I used the C string, the G string and the A string separately... I had been writing much more "modern" music in 1946 and 1947, and then in '48 I began to feel that I should try to be more "popular"... I attempted in this piece to write a beautiful melody, with a typical Hungarian profile, but not a folksong... or only half, like in Bartók or in Kodály—actually, closer to Kodály.

While several of the works preceding the sonata were fairly modern, Ligeti's socialist inclinations influenced him during this period to write folk-like accessible music as is also

⁵ Richard Toop, *György Ligeti* (London: Phaidon, 1999), 28.

⁶ György Ligeti, *Suites and Sonatas for Solo Cello*, Matt Haimovitz, Duetsche Grammophon, 1992, Compact disc, Liner notes by Steven Paul.

apparent in his choral works of the time⁷. While Budapest would soon after fall under Soviet control - and with it repressive rules for modern music - this was not a result of political pressures. The movement is extremely lyrical with bar lines only delineating phrases and not numbers of beats per measure. It consists of two different ostinato patterns representing the masculine as seen here:

Fig. 1



and the feminine:⁸

Fig. 2



It might be interpreted from a historical standpoint as the shy awkward male composer and the lyrical, oblivious female cellist⁹. The ostinati go back and forth with the masculine beginning in the lower range of the cello and the feminine responding in the higher. The masculine is also always a lower dynamic, all but one iteration beginning piano while the feminine is consistently assigned a higher dynamic (all but one beginning forte). Ligeti manipulates the ostinati using

⁷ Richard Toop, *György Ligeti* (London: Phaidon, 1999), 29.

⁸ Louise Duchesneau and Wolfgang Marx, *György Ligeti: of foreign lands and strange sounds* (Woodbridge: Boydell Press, 2011), 21.

⁹ Ibid.

tempo and dynamic changes, voice additions and phrase elongations¹⁰. This use of transformational ostinato is a technique that he would use in other works such as his Sonata for Solo Viola composed forty years later¹¹.

While there isn't a functional harmonic key center of the movement, there is a general feeling of D being the tonic and themes being built on D-phrygian scales. The movement also features a technique frequently used by Bartok of pizzicato glissandi with the second pair of glissandi chords setting up an A-D dominant tonic relationship. Phrygian scales are used as well as dorian giving the movement a modal quality, possibly inspired by Hungarian folk music and Bartok. However the lyricism lends itself much more to his other early inspiration, Kodaly. The movement ends with the same chord it began with except a Picardy third.

Capriccio

The second movement titled *Capriccio* is more similar to Bartok's aggressive, abrasive style. The title is derived from Paganini's Caprices and marks the first instance of Ligeti's fascination with Paganini's virtuosic string writings.¹² Ligeti composed the movement five years after the *Dialogo* when a well-known cellist, Vera Denes, approached him for a composition¹³. The meter is an unrelenting 3/8 that only breaks briefly in the middle of the movement for iterations of the two ostinati from the first movement. The *Capriccio* is much more harmonically radical, being based around a tritone, but adheres formally to sonata-allegro form. The technical facility required to play this movement is of the highest professional level. It spans the entire

¹⁰ Louise Duchesneau and Wolfgang Marx, *György Ligeti: of foreign lands and strange sounds* (Woodbridge: Boydell Press, 2011), 22.

¹¹ Ibid. 24

¹² Richard Toop, *György Ligeti* (London: Phaidon, 1999), 39.

range of the instrument and frequently jumps between registers. Ligeti also took advantage of the different timbres of the instrument, writing sections of *sul tasto tremolo* and rapid string alternations. The first theme consists of rapid-fire sixteenth note runs while the second theme is less active in the left hand. The second theme is melodically reminiscent of the main theme of the final movement of Stravinsky's *Firebird Suite*. The development begins in the low range of the instrument and gradually climbs up in volume and range to climax before the return of the *Dialogo* material. The recapitulation is a mirror of the exposition with the same rhythmic material sections but reversed note sequences. The recap ends on an F# major chord, presenting a brief moment of tonality before the coda. The coda begins softly with patterns centered around the tritone which gradually shrinks to the minor second and dissipates to nothing. The final passage comes in *fortissimo* with a flurry of notes that span the range of the instrument and ending on a G major chord.

The Ligeti Sonata for Solo Cello is undoubtedly one of the most demanding works for solo cello in the standard repertoire. It took thirty years to become known to the world, due in large part to the repressive Soviet regime of the mid twentieth-century. The lyrical beauty of the *Dialogo* is only matched by the impressive technicality of the *Capriccio* and will remain an impressive show piece for the cello.

¹³ Richard Toop, *György Ligeti* (London: Phaidon, 1999), 39.

CHAPTER 2

DEBUSSY

History

The name Claude Debussy is historically synonymous with the impressionist movement and symbolism in music. *La Mer* and *Afternoon of a Faun* are grand works that broke the formal and harmonic rules set before them. However his *Sonata for Cello and Piano* came towards the end of his life when Debussy's style turned back towards formal music. The piece maintains his distinctive harmonic language while giving a nod to his French predecessors such as Rameau and Couperin. It is widely considered one of the great masterworks of the cello sonata genre.

World War I began in 1914 and greatly affected the musical landscape of Europe. Debussy's personal stance on creative output amidst such chaos was that artists should forgo composing with so much tragedy surrounding them.¹⁴ He had spent his life cultivating the uniquely French sound and the power struggle between the Allies and Central Powers playing out in France was an affront to it. He had been extremely resistant to what he saw as German tyranny in music, in 1913 calling for "Warfare against the Barbarians."¹⁵ He looked to the music of Rameau and Couperin as the ideal French musical tradition, stating in a 1913 published article:

Why are we so indifferent toward our own great Rameau? And toward Destouches, now almost forgotten? And to Couperin, the most poetic of our harpsichordists, whose tender melancholy is like that enchanting echo that

¹⁴ Oscar Thompson, *Debussy Man and Artist* (New York, NY: Dover Publications, Inc., 1965), 224.

¹⁵ Ibid. 225

emanates from the depths of a Watteau landscape, filled with plaintive figures? When we compare ourselves to other countries so mindful of the glories of the past—we realize that there is no excuse for our indifference. The impression with which we are left is that we scarcely care at all for our fame, for not one of these people is ever to be seen on our concert¹⁶

This reverence for older styles is apparent in several of Debussy's late compositions.

With little output the first year of the war, Debussy came back to composition the summer of 1915 when he composed his cello sonata. The work was intended to be the first in a set of six sonatas; however, he only lived to compose the first three: the sonata for cello and piano, for flute viola and harp, and for violin and piano. Although only three were composed, Debussy's publisher decided to retain the original title of *Six Sonatas for Diverse Instruments* on the scores.¹⁷

Not only was Debussy composing through political turmoil, he was also suffering from health problems which led to him being fatigued. He wrote to his publisher, "There are mornings when the effort of dressing seems like one of the twelve labors of Hercules."¹⁸ In 1909 he was diagnosed with colon cancer that, after undergoing several surgeries, would take his life in 1918. His sickness prevented him from fighting in the war but did not incapacitate him to the point he couldn't compose. Debussy had a somewhat self-deprecating view of this set of compositions, stating in a letter to Robert Godet that the violin sonata could be seen: "from a documentary point of view and as an example of what a sick man could write during a time of war."¹⁹

¹⁶ Marianne Wheeldon, "Debussy and La Sonate cyclique," *Journal of Musicology* 22, no. 4 (2005): 668, doi:10.1525/jm.2005.22.4.644.

¹⁷ Joseph Way, "Debussy Cello Sonata," Debussy Cello Sonata, , accessed April 05, 2017, <http://www.lunanova.org/DebussyCello/Debussy2004.html>.

¹⁸ Oscar Thompson, *Debussy Man and Artist* (New York, NY: Dover Publications, Inc., 1965), 232.

¹⁹ Rollo Meyers, *Debussy* (New York, NY: A.A. Wynn, Inc., 1950) 111

While Debussy had built his legacy on symbolist music, he was open about these final pieces being absolute. In 1915 he spoke to Stravinsky about his recently composed sonatas and etudes being “pure music.”²⁰ These sonatas share a common cyclical form with his prior foray into chamber music, his string quartet. As open as Debussy was about being influenced by eighteenth-century French composers, many parallels can be drawn between his and César Franck’s string quartets. The cyclical form/structure of each sonata suggests a large influence from Franck. While Debussy’s quartet is more obviously cyclical, the much more careful treatment in his sonatas could have been attributed to the way D’Indy treated cyclical forms after Franck’s death.²¹ Marianne Wheeldon suggests in her paper “Debussy and La Sonate cyclique” that the reason Debussy was so outspoken about being influenced by eighteenth-century French composers was partly to avoid making a political statement about the way D’Indy carried on Franck’s legacy. The modal harmony and cyclical form of the cello sonata still clearly evokes a sense of earlier music. In a letter to his editor in 1915 Debussy himself said about the cello sonata, “It’s not for me to judge it’s (cello sonata) excellence, but I like its proportions and it’s almost Classical form, in a good sense of the word” and in another letter two months later describing it as “in the ancient flexible mould.”²²

Analysis

The sonata consists of three movements with the second and third movements to be performed *attaca*. Despite its relatively short length, most performances being under twelve

²⁰ Edward Lockspeiser, *Debussy: His Life and Mind*, vol. 1 (London: Cassel & Company LTD, 1962), 125.

²¹ *Ibid.* 668

²² Elliott Antokoletz and Marianne Wheeldon, *Rethinking Debussy* (Oxford: Oxford University Press, 2011), 268.

minutes, the sonata explores a wide range of moods and tone colors. The melody never lingers long in one musical atmosphere but instead presents a succession of ideas. He also uses many *subito* dynamics and immediate tempo changes, which add to the fragmented stream of musical thoughts. Debussy writes *sur la touche* frequently throughout the piece (meaning to play over the fingerboard). This technique distorts the tone of the cello and creates an hazy timbre. Through extended techniques and meticulous expressive markings, Debussy cultivates a unique aesthetic.

The first movement is in sonata-allegro form, which will be discussed further in depth in a later chapter. The use of this older form is another testament to Debussy's eighteenth-century influence during this time. The piano begins by introducing the first motive followed by a declamatory *forte* entrance by the cello. The opening is almost a quasi-cadenza with lots of room for *rubato* in the cello part. The first phrase ends with a diminuendo and the marking *cédez* meaning to slow down. After this point the movement settles into a quieter dynamic where it remains until the end with a few exceptions. At m.16 the cello part has a unique figure where it has sets of four sixteenth notes that swell and then drop back to piano as seen here:

Fig. 3



This is a challenging technique for the cellist that requires precise weight and distribution across the set to achieve the crescendo effect. The following phrase gives the piano the melody with a *sur la touche* ostinato figure in the cello which builds into the climatic restatement of the first motive. The transitionary *rubato* passage between the two restated motives features the pentatonic scale, characteristic of many of Debussy's compositions. The effect sounds like wind

blowing through wind chimes. The movement ends with the cello playing *sur la touche* and dissipating on quiet harmonics.

The second movement, entitled *Sérénade*, acts as a dialogue between the piano and cello. The extended line is traded back and forth in a responsorial fashion between the instruments. Most of the movement is *pizzicato* for the cello and is balanced with short staccato notes in the piano. Debussy writes slurred *pizzicato* notes which are commonly interpreted as *glissandi pizzicato*. He mentioned to a cellist friend of his that he considered titling the work “*Pierrot fâché avec la lune*” (Pierrot angry with the moon) which comes across in the ironic nature of this movement.²³ The slurred *pizzicato* and frequently dynamic swells add to the sarcastic mood as well. Similar to the first movement the *Serenade* features several different sections that fluctuate in tempo and have their own moods. This motive in the cello marks the beginning of each progression:

Fig. 4



This happens three times with the only difference being crescendos instead of diminuendos on the second measure the second time. The material following each iteration are in contrasting characters. The section before the third iteration is to be played *flautando* which is an even lighter touch than *sur la touche* and the lightest bow pressure in the entire piece. The third iteration segues *attaca* into the final movement.

²³ Hristo Ivanov, “The Twentieth Century’s Most Significant Works for the Cello” (DM Treatise Document, Florida State University, 2007), 9, <http://diginole.lib.fsu.edu/islandora/object/fsu%3A182085/>

The Finale is the most technically demanding movement for the cello. It alternates in character between acrobatic *appassionato* sections and lugubrious *rubato* sections with instantaneous transitions. The first rubato section requires the cellist to strum dominant seventh chords similar to a guitar while the second is marked *con morbidezza* and is the most tender, static moment in the entire work. The piece ends with a declamatory restatement of the melody from the first movement and ending with powerful *pizzicato* chords.

Debussy's cello sonata maybe short, but it is packed with musical information, emotion, and passion. Like a flash in the pan the piece begins and ends leaving the listener in awe. It is a prime example of several of the composer's characteristic techniques, such as the use of whole tone and modal scales and exploring unexpected timbres. It holds a special place in early twentieth-century neoclassicism and is one of the greats for the composer and the genre.

CHAPTER 3

RACHMANINOFF

History

Of the three composers in this paper, Rachmaninoff is the most formalistic and harmonically straight-forward. He is primarily known for his piano compositions and was a virtuoso pianist himself. The piano part to his Sonata for Cello and Piano is one of the more technically demanding piano parts in the standard cello sonata repertoire. Rachmaninoff even specified the piece to be called the full title and not just “cello sonata” as that implied the piano having a lesser role.²⁴ Nonetheless, he gives fair treatment to the cello giving it many lyrical moments. The work holds a unique spot in Rachmaninoff’s catalogue as a major work that features a solo instrument other than piano.

The sonata was composed in 1901 during a fairly positive time for Rachmaninoff at the precipice of international stardom. His first symphony, premiered four years prior, was a complete disaster and left many critics questioning Rachmaninoff’s ability as a composer.²⁵ The unsuccessful premiere spiraled him into a period of depression making composition impossible and only escaping the cloud through hypnosis three years later.²⁶ Having been accused of being too modern, it has been suggested that this early breakdown caused Rachmaninoff to shy away from the progressive techniques used in the piece.²⁷ In 1901 he returned to composition, completing his second piano concerto Op. 18, which to this

²⁴ Sergei Bertensson, Jay Leyda, and Sophia Satina, *Sergei Rachmaninoff: A Lifetime in Music* (New York: New York University Press, 1956), 378.

²⁵ Victor I. Seroff, *Rachmaninoff* (New York: Simon & Schuster, 1950), 61.

²⁶ Geoffrey Norris, *Groves Music Online*, s.v. "Rachmaninoff, Serge," , accessed April 6, 2017, <http://www.oxfordmusiconline.com/>.

²⁷ Stephen Walsh, "Sergei Rachmaninoff 1873 – 1943," *Tempo* -3, no. 105 (1973): , doi:10.1017/s004029820005748x.

day remains one of the most popular in the genre. The wild success of the piano concerto spurred a compositional outpouring with the cello sonata being one of the first published works.

Rachmaninoff premiered the sonata on December 2nd Russian cellist Anatoly Brandukov, to whom the sonata is dedicated.²⁸ Brandukov was a good friend of Rachmaninoff and took part in premiering all his chamber works.²⁹ Four months later Brandukov served as best man for Rachmaninoff's wedding to his first cousin Natalia Satin.³⁰ The success of his newest concerto combined with his new marriage to Satin bolstered his confidence and encouraged him to compose extremely emotive music. Other things composed near this time were his first choral work, *Spring*, Op. 20, for solo baritone, chorus and orchestra, Twelve Romances, Op. 21, for voice and piano, Variations on a Theme by Chopin, Op. 21, for solo piano, and Ten Preludes, Op. 23, for solo piano. Rachmaninoff performed the sonata again in 1919 with legendary cellist Pablo Casals.³¹

Analysis

The sonata is long compared to other cello sonatas spanning four movements. Performances can often last up to forty minutes. It follows a standard form of fast movement – scherzo – slow movement – fast movement commonly seen in Romantic sonatas. Indicative of Rachmaninoff's opinion of the piano's role in a sonata, many themes are initially introduced in the piano and embellished in the cello. The melodies are typical of Russian Romantic lyricism with expansive, soaring lines. The piece begins in G minor but ends in a triumphant G major

²⁸ Robert Walker, *Rachmaninoff: His Life and Times* (Turnbridge Wells: Midas Books, 1980), 48.

²⁹ Ibid.

³⁰ Ibid. 50.

perhaps symbolizing Rachmaninoff pulling through his depression and emerging on the other side.

The first movement is in sonata-allegro form, including a quiet slow intro featuring the cello playing a half-step motive that presents itself in the development. The beginning is marked *Lento* and is an eerie conversation between the cello and piano. The piano launches into the exposition with a rhythmic motive that permeates the movement as seen here:

Fig. 5



The piano part of the first subject is extremely active with moving arpeggios while the cello carries the long flowing melody over top. In comparison, the second subject is much more relaxed with the piano playing the entire melody before the cello enters. The cello part in the development is fairly sparse using the simple half-step motive introduced at the beginning of the movement. In contrast, the piano part is extremely active with unrelenting sixteenth-note and triplet passages. The middle of the development features a piano cadenza which alternates the rhythmic motive that began the exposition with big multi-octave blocked chords. The cello quietly joins in to build up to the climax of the development which is simultaneously the beginning of the recapitulation. The movement ends with an explosive coda and a final statement of the primary rhythmic motive in the piano.

³¹ Sergei Bertensson, Jay Leyda, and Sophia Satina, *Sergei Rachmaninoff: A Lifetime Music* (New

The second movement is in a 7-part rondo ABACABA form. The A section is characterized by a perpetual triplet motion in the piano and an extremely sparse cello part. The B section gives the cello another expansive lyrical melody and opens up the texture. Rachmaninoff displaces the downbeat in this section by having the piano move on the third note of the triplet before the next note in the melody as seen here:

Fig. 6



Both the B and C sections are in major keys in contrast with the C minor A sections. While both B and C sections are both major, the C section melody is much more resolute than the dreamy B section.

The third movement is the *adante* slow movement and the most beautiful of the four. It is often times performed as a stand-alone movement. The extremely emotive lyricism is reminiscent of Tchaikovsky operatic compositions. The melody is introduced in the piano and traded back and forth between the two instruments over the course of the movement. A feeling of duple against triplet pervades the movement often times with triplets in the cello line against eighth notes in the piano and vice-versa. The cello states the theme a final time to end the movement calmly dissipating away.

The final movement encapsulates the resolute character of the C section of the Scherzo. Similar to the first movement the final movement is in a straight-forward sonata-allegro form. The second theme in particular is reminiscent of the theme from the Scherzo with similar melodic movement and range. Once again the piano begins the movement with a strong introduction that builds up to the cello entrance. The first melody is in a triplet rhythm with the line going up and down like a wave eventually cresting in the upper register of the cello. The second theme is in a duple rhythm only adding triplets in the accompaniment during the second statement. The second section also contains a transition where Rachmaninoff displaces the down beat in the piano part making it challenging for the piano and cello to line up. The development contains fragments and transpositions of the first melody, making it into a minor key. The recapitulation is typical of sonata-allegro form with the secondary theme presented in the tonic. The coda begins with a pensive *dolce meno mosso* in an almost prayer-like fashion. The music slows to a pause before the final Vivace kicks off, building to a climactic ending.

The Rachmaninoff Cello Sonata is clearly not the most radical piece in the cello repertoire, but it is undoubtedly one of the most beautiful. While its premiere was overshadowed by his second piano concerto in the subsequent years it found its place in the cello cannon. It is a piece loved by many and a shining example of Rachmaninoff's lyrical writing.

CHAPTER 4

COMMONALITY

While all three pieces discussed in this paper were composed within fifty years of one another, they are radically different. Rachmaninoff was clinging to the style of the Romantic period, Debussy developed his own language influenced by eastern music and Ligeti went as far as micro-tonality once he escaped his repressive environment. Yet all three have one thing in common in that they all have a movement that is in sonata-allegro form. It is ironic that a form most closely associated with the Classical period would be a common thread through three extremely different pieces composed in the twentieth century.

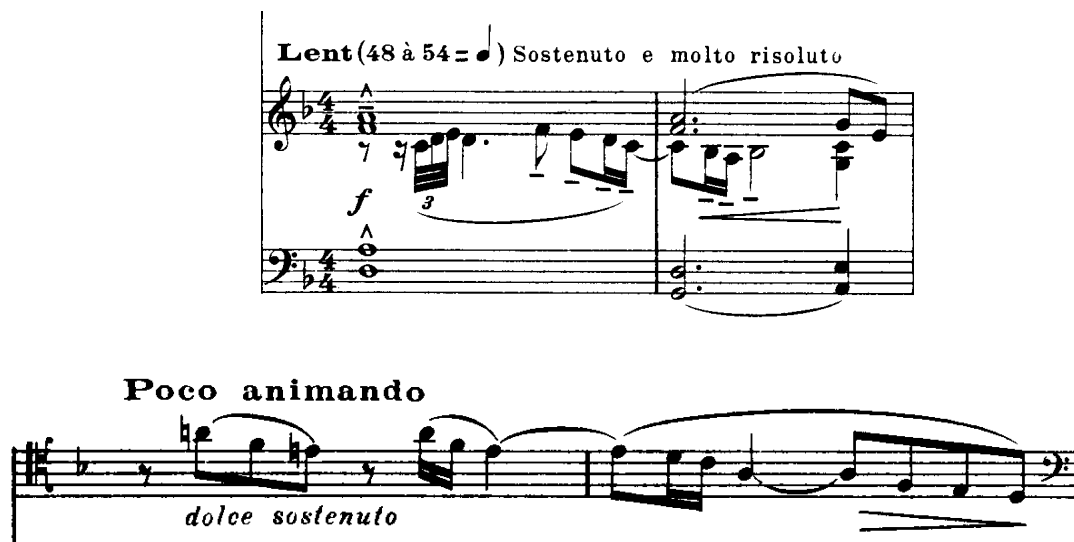
Exposition/Recapitulation Relationship

The standard exposition in sonata-allegro form consists of two main themes, the first generally in the tonic and second in a related key. Rachmaninoff's sonata, being the earliest and most conventional, adheres to this formula. Both the first and last movements are in sonata-allegro form but this will focus on the first movement. After a short introduction constructed out of motivic material used later in the development the first theme is presented in the tonic key of G minor. The second theme is presented in the closely related dominant D major and then typical of sonata-allegro form the exposition is repeated. When the first theme returns in the recapitulation Rachmaninoff does something interesting in that the climax of the development occurs at the beginning of the recapitulation. The first melody is shortened in the recapitulation leading up to the climax of the entire movement. The second theme returns verbatim from the exposition but transposed to the parallel major G major. This harmonic relation is textbook

sonata-allegro form. Neither the Debussy nor Ligeti are as straightforward. Neither piece follows standard harmonic practices so they don't fit into tonic-dominant relationships.

The two main thematic groups for the Debussy can be seen here:

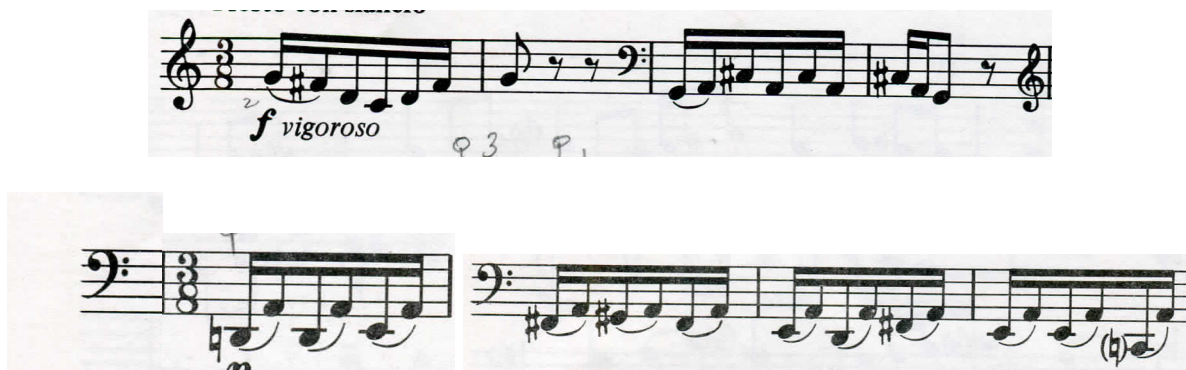
Fig. 7



Both themes are in D minor which breaks the harmonic rule that the two themes be in different but related keys. The contrast is in the character of the themes. The first theme is declamatory and assertive, Debussy marking *forte molto risoluto* (very bold). The secondary theme is more tender and pensive with the markings *pianissimo dolce*. When the themes return in the recapitulation they retain their respective characters but have harmonic differences. The first theme is transposed from D minor to distant key C major while the difference in the secondary theme is more subtle. The secondary theme is in D minor again however instead of resolving in D minor (like in the exposition) it resolves to subdominant G minor.

The two main themes for the Ligeti can be seen here:

Fig. 8



The first theme is a collection of notes that returns in the recapitulation with the same rhythmic pattern and collection of notes but reversed sequence as seen here:

Fig. 9



The first thematic group is largely based around the tritone, specifically F# and C. The way it mirrors itself in the recapitulation could be influenced by Bartok's use of compositional symmetry. Similar to the Debussy, the first theme is assertive and loud in character. The second theme is rooted with an A pedal and returns in the exposition with the same pedal but transposed melody as seen here:

Fig. 10



The prevalence of perfect fifths in the secondary theme gives it a modal quality. It contrasts with the first theme by being softer and having a more distorted timbre due to the string crossings.

Neither Debussy or Ligeti adhered to standard harmonic sonata-allegro rules. However, they both subjected the two themes to transformative processes to differentiate them in the recapitulation.

Development

All three works use melodic fragmentation in the development. Rachmaninoff builds the development from the half-step motive that constructs the introduction. He uses rhythmic augmentation to stretch the line and build tension. The piano cadenza in the middle of the development is constructed from the rhythmic motive that permeates the entire piano part of the movement. Debussy used a lot of chromaticism in his development, making the return of the first melody in C major all the more powerful. He adds flourishes of the melody in the cello line where it breaks away from the chromatic movement in the piano. The cello continues a static ostinato pattern while the piano cycles through dissonant chords until the cello breaks out of the ostinato leading up to the recapitulation. The Ligeti development is constructed mainly from the secondary melody from the exposition. The melody is fragmented and transposed into many different keys and registers. The development ends with the fragmented ostinato figures from the *Dialogo*.

The three pieces discussed in this paper provide a good survey for musical trends in the first half of the twentieth-century. Composers began to shy away from the maximalist emotive style of the Romantic period and turn to other sources such as eastern and folk music. In the Romantic period the cello came unto it's own as a virtuoso solo instrument so it's no surprise that composers used it as a vehicle to explore new musical worlds. All three pieces hold special places in the history of cello repertoire.

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